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Run-away Eros of Moschus, *Id.*, 2. Ausonius, *Id.*, 7, it may be noted, has painted a picture of Bissula. Many of the formulae in these catalogues are derived, of course, from classic Greek literature, many from Homer, but the catalogue bears every mark of the artificiality of the Alexandrian period, and was due, doubtless, to the same tendency to elaborate detail which characterized Alexandrian art.⁶⁴

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THE BALLAD OF THE GYPSY DAVY

The following version of the ballad of *The Gypsy Davy*, itself a version of the ballad of *The Gypsy Laddie*, was written down for me by one of my students, Mr. C. V. Sensenbaugh, of Arcanum, Ohio.

Mr. Sensenbaugh states that he learned the ballad orally from his mother when he was a boy, about 1900; that his mother learned it orally from her mother before 1880; and that the grandmother learned it orally from a family named Wolf, before 1840. The Wolf family, in all probability, got hold of it about 1820 or earlier. Mr. Sensenbaugh's relatives never had seen a printed version of the ballad until this year, when *The Gypsy Laddie* of Professor Child's collection (No. 200) was shown to them.

THE GYPSY DAVY

1. A gypsy riding o'er the plain,
He sang so loud and clearly;
He sang and he sang till he made the valley ring,
And he charmed the heart of a lady.
2. "Will you go with me, my bonnie a lass?
Will you go with me my honey?
And I will swear to the sword that hangs by my side
You shall never want for money."
3. He slipped on his high-heeled boots
Made out of Spanish leather;
She slipped on her low cut shoes,
And away they tripped together.

⁶⁴ Cf. Lang, *Theocritus, Bion and Moschus*, Intro., pp. xxxiii sq.

4. When the master he came home that night,
Inquiring for his lady,
The servant made him a bold reply:
"She's gone with the Gypsy Davy."
5. "Go saddle me my old grey horse,
The black one's not so speedie;
I'll ride all day and I'll ride all night
Until I find my lady."
6. He rode and he rode till he came to Black Sea,
Where it looked so dark and shady,¹
The tears came trickling down his cheeks,
When there he beheld his lady.
7. "Will you forsake your house and lot?
Will you forsake your baby?
Will you forsake your new-wedded lord
And go with the Gypsy Davy?"
8. "Yes, I'll forsake my house and lot;
Yes, I'll forsake my baby;
Yes, I'll forsake my new-wedded lord,
And go with the Gypsy Davy."
9. "Last night, I slept on my own feather-bed,
And in my arms my baby;
Tonight, I'll sleep in the low wilderness,
In the arms of my Gypsy Davy.
10. "Last night, I slept on my own feather-bed,
And in my arms my baby;
Tonight, I'll sleep the Lord knows where,
But with my Gypsy Davy."²

Professor Child prints eleven versions of the ballad of *The Gypsy Laddie*, two of which are American versions, one entitled *The Gipsy Davy* (J, two variants) and the other, *Lord Garrick* (K, two variants). The J variants were written down in New England, and trace back to about 1840; the K variants were written down in New York, and trace back to about 1820. The oldest printed version of the ballad dates back to the beginning of the eighteenth century (1720-1740).³

The version printed here is longer and more complete than any of the other American versions. It bears the closest resemblance to J, although it contains some features not present in any of the American versions, but present in several of the other versions. A brief com-

¹ Variant sometimes heard, *lonely*.

² Another line, possibly the last of an eleventh stanza, was quoted:

"Surrounded by the band of gypsies."

³ See Child, iv, p. 61 (Vol. vii of ten-volume edition).

parison of this version with others follows. For present purposes, the version here printed is referred to as L.

In several of the versions, the lord or master is named. He is Lord Cassilis in B, C, and F; Cassle in E; Castle in G; Corsefield in D; Cashan in I; Garrick in K. He is unnamed in A, H, and L. The gypsy is called Gypsy Davy in C, J, and L; Gypsey Laddie (Loddy) in G, H, I, and K; Johnie (Jockie) Faa (Fa, Faw) in A, B, D, E, and F.⁴

In most of the versions, the gypsy or gypsies come to the lord's gate or house. In H and I, they come by; in Ja, he "came oer the land;" in Jb, he "came tripping over the lea;" and in L, he came "riding o'er the plain." Singing charms the lady in all except D, in which the gypsies were "bonny" and "danced so neat and danced so fine."⁵

Stanza 2 of L reflects a modern influence in the reference to money. In F and G, the lady is asked by her lord why she left her money; but in no version besides L does the gypsy promise her that she shall not want for money. Usually, the gypsy swears that the lady's lord shall no more come near her (A, B, C, F); in Cb, the lady swears by her fan to the same effect; in D, the gypsy swears that his own hand shall not come near the lady; in E, F, and I, the Lord, in seeking to recover his lady, avows a similar protection to her if she will return home.

In most of the versions appear several detailed incidents preparatory to the flight of the lady with the gypsy. Stanza 3 of L stands for these incidents. This stanza is found also in G, I, and K. G reads as follows:

She pulld off her high-heeld shoes,
They was made of Spanish leather;
She put on her highland brog(u)es,
To follow the gypsey loddy.

I reads as follows:

'They took off my high-heeled shoes,
That were made of Spanish leather,
And I have put on coarse lowlwnd brogues,
To trip it oer the heather.'

⁴In C, the lord's wife is referred to as Jeanie Faa.

⁵The first stanza of K is lacking.

K as delivered agreed with L; but as Professor Child remarks (p. 63), these high-heeled boots were wrongfully transferred to the gypsy. The corrected reading of K is

They brought her down her high-heeled shoes
Made of the Spanish leather,
And she took off her low-heeled shoes,
And away they wert together.

The reading of L probably should be

She slipped on her high-heeled boots,
Made out of Spanish leather;
She slipped off her low cut shoes,
And away they tripped together.

Stanza 4 of L, with very slight variations in the wording, is the same as in all the other versions.

Stanza 5 has the usual variation in the color of the horses. In A², the master saddles the black as the brown is not so speedy; the same order is found in Ba, D, E, F, Jb; in Bb², the colors are reversed, as they are in I. In Ja he takes the black in preference to the grey; in K, the brown in preference to the grey. In G, he takes a milk-white steed; and in H, he asks to saddle the bay and saddle the grey. The order in L is unique among the versions.

The boast as to what the master will do or will not do until he seeks, finds (or recovers), his lady is similar in all the versions. In A and F, he will not eat or sleep; in B, D, and E, he will not eat or drink; in C, he will not eat, sleep, or drink; in I, J, and L, he will ride all night and all day.

In all of the versions, the lord sets out to find his lady. In B, he finds her at the wan water; in C, in Abbey Dale, drinking with Gipse Davy; in F, near Strabogie, drinking wi Gypsie Geordie; in J, by the riverside; in K, at the Misty Mount; in L, at the Black Sea. In L, we are told also that

The tears came trickling down his cheeks,
When there he beheld his lady.

No parallel to these lines is found in any of the other versions.

When the lord finds his lady, he "asks her tenderly if she will go home, Ba, E, F, and I; he expostulates with her, more or less reproach-

fully, C, F, G, H, and J.”⁶ He expostulates with her also in L.

In most of the versions, the lady declines to return with her lord. She does not care for houses or lands or babes in G, H, J, and L.

Stanzas 9 and 10 of L do not appear in the other American versions. I and L are the only versions in which these stanzas are addressed by the lady to her lord. In both of these versions, also, the two stanzas are placed near the end of the ballad; in the other versions the corresponding stanzas come just before or just after the flight of the lady with the gypsy; and she addresses them to the gypsy. They of course are reflective of the change about to take place in her life.

A. ‘Yestreen I lay in a well-made bed,
And my good lord beside me;
This night I’ll lay in a tenant’s barn,
Whatever shall betide me.’ (B, C, D, F⁶ are similar.)

E. ‘Aft hae I lain in a saft feather-bed,
Wi my gude lord aside me,
But now I maun sleep in an auld reeky kilt,
Alang wi a gypsie laddie.’

F is the only version which agrees with L in devoting two stanzas to this same sentiment. The fifth stanza of F agrees with A quoted above. The sixth reads

‘Last night I lay in a weel-made bed,
Wi silken hangings round me;
But now I’ll lie in a farmer’s barn,
Wi the gypsies all around me.’

In H, which is a defective version, the lord addresses this stanza to his lady. Only two lines are preserved:

‘The tother night you was on a feather bed,
Now you’re on a straw one.’ . . .

In B, C, D, and E, another sort of reflective stanza is found. It is spoken by the lady when she arrives at the stream which must be waded:

B. ‘Aften have I rode than wan water,
And my lord Cassilis beside me,
And now I must set in my white feet and wade,
And carry the gypsie laddie.’

The final disposition of the lady, in most cases, is uncertain. In E, we are told that the lord carried his lady back with him; but Pro-

⁶ Child, p. 63.

fessor Child says that this portion of E is spurious. Professor Child adds, however, that the return of the lady may be inferred from the hanging of the gypsies. In the different versions, from seven to sixteen gypsies are hanged by the lord. J, an imperfect American version, has the lord marry again within six months after the elopement. The version here printed agrees with most of the others in having the lady remain with the gypsy.

The names of the persons mentioned in several of the versions of this ballad are known to history. Johnny Faa is referred to in documents of the sixteenth century, and the name was prominent and common among gypsies of the sixteenth and seventeenth centuries. The Earl of Cassilis lived during the seventeenth century; his wife became the heroine of the ballad late in that century. For a complete statement concerning these persons and the traditional story of the abduction in which they were the principals, see Child, IV (VII), pp. 63-65.

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NOVALIS ON FORM AND CONTENT

Nothing seems more unlike a system than Novalis’ “Fragments.” Yet his thoughts recur so persistently that it would be possible to get them together into something like a theory of the will, or of the imagination, or of an anticipation of many of the chief teachings of Christian Science, etc. Among these possible little systems we find one that has to do with the problem of form and content. For the most part his observations are scattered about like the other “Fragments,” especially those having to do with concrete or real form and content. In Vol. II₂, however, of Ernst Heilborn’s edition we find what is for Novalis a rather long discussion of the subject on its abstract side. This entire section is No. IV, between pages 606 and 619. It is entitled *Stoff und Form*. There is a great deal of repe-